

The
Art Institute
of Chicago
Quarterly

SEPTEMBER, 1961

VOLUME 55, NUMBER 3

Through all phases and facets of Japanese art may be traced certain decorative elements, uniquely Japanese and evocative of the inherent sense of design which pervades their daily life as well as their art. Abrupt shifts and changes in Japanese history and art seem to point up the enduring tendencies of these motifs, periodically disappearing, only to crop up again in some fresh but recognizable form. An exhibition, "Japanese Decorative Style," organized by the Cleveland Museum of Art and The Art Institute of Chicago, will trace the evolution and recurrence of these decorative strains in painting, sculpture, prints, textiles, pottery and porcelain.

Drawn from collections in this country and in Japan, the exhibition will afford visitors a unique opportunity to study and form a coherent picture of design elements in Japanese art from the ninth through the early nineteenth century. The exhibition will be displayed in Gunsaulus Hall from November 10 through December 17.



Japanese Decorative Style

AS EARLY AS the sixth century, and periodically thereafter, Japan was subjected to successive waves of influence from the mainland of China. The introduction of Buddhism brought icons necessary for proper worship; and in a gradual fusion with the native Shinto faith, numerous new sects and an ever widening pantheon of deities and patriarchs were formed. Aside from occasional periods of isolation when Japan closed her ports to all foreigners, there was a free flow of scholars and pilgrims between Japan and the continent. Religious and secular art, literature, and even the courtly dress of Japan were closely patterned after those of China. It must be noted, however, that though Chinese models were closely followed, in art particularly, the Japanese assimilated these influences and imported styles and in almost every instance made of the form something of their own.

ed

as

art

di-

og-

zed

go,

in

bi-

n a

nth

lis-

17.

With the Momoyama Period (A.D. 1568–1615) and the early portion of the succeeding Edo or Tokugawa Period (A.D. 1615–1867), came an era of brilliant color and vigorous draughtsmanship which reached its culmination in the last quarter of the seventeenth century. The Genroku era (1688–1703) remains unparalleled in Japanese art for extravagant richness of color and pattern in paintings, textiles, lacquer and the artistic appurtenances of luxurious living.

A handscroil, the Hidehira Sutra, lent by the Honolulu Academy of Arts, will be among the early works in the exhibition. Dated to the twelfth century, the major portion of the scroll is devoted to the beautiful calligraphy, or writing, so intimately linked with the painting of the Far East. The opening section of the scroll depicts Buddha and attendants in a paradise setting, and like the calligraphy, is in gold and silver on deep blue paper. The juxtaposition of gold and color and the resultant richness herald the decorative splashes of vibrant color and gold of later periods.

Four panel paintings lent by the Seattle Art Museum for the exhibition typify the Japanese genius for treating a Chinese theme in the colorful decorative style of the Momoyama Period. Originally a series of four sliding doors, the paintings depict the Four Enjoyments of an aristocratic gentleman: games, painting, music and magic. In the latter panel is a miniature version of the supernatural horse of Chokorō, one of the Eight Taoist Immortals, emerging from a double gourd. Though subject, settings and costumes are Chinese, the strong, crisply vigorous brushwork and lavish use of gold leaf, ink, gold and color on paper are characteristic of the artist, Kanō Takanobu, and of his period.

A most remarkable animal, the Black Bull, from the handscroll "Ten Famous Bulls," is also being lent by the Seattle Museum. Dated about 1280, the scroll was at some time in the past cut into sections and each animal mounted as a separate hanging scroll. The Seattle painting is one of three such sections known still to be in existence. Standing in sharp silhouette against a plain ground, the animal is delineated in thick luminous ink, used here as though it were a color pigment, bounded by broad and paler strokes. This technique was to be revived by Sotatsu in the seventeenth century.

A hanging scroll, "Fuyo Flowers," by Suzuki Kiitsu (1796–1858), is lent by Victor and Osborne Hauge of Washington, D.C. Painted on silk, the bold colors, fluid brushwork and asymmetrical composition reflect the earlier decorative style of Köetsu and Sötatsu, and their follower Körin, tempered with the realism of Höitsu, who revived the school in the early nineteenth century and numbered Kiitsu among his pupils.

Among the important ceramic examples will be the handsome oribe ware ewer presented to the Art Institute collection by Robert Allerton. The brown iron oxide underglaze "tortoise shell" decoration is here augmented by a roughly sketched abstract design of wheels half submerged in water, repeating a typical Kamakura motif of two centuries earlier.

A selection of Japanese prints, all from the Clarence Buckingham Collection of the Art Institute, will trace elements of Japanese decorative style in this popular art form. J.s.



AN OUTSTANDING EXHIBITION of African sculpture from the permanent collection of the Museum of Primitive Art in New York will be shown in the East Wing Galleries from October 13 through November 12, 1961. To the nucleus of 100 objects which formed an exhibition held this past summer at The Museum of Primitive Art have been added thirty-five more pieces from their storerooms to enable the people of Chicago to view the art of Africa from the broadest standpoint. Works from more than forty tribes will be shown in the exhibition, which will afford the visitor an idea of the tremendous artistic imagination that inspired the work of these native sculptors.

Published Quarterly March, June, September, December, by The Art Institute of Chicago, Michigan Avenue at Adams Street, Chicago 3, Illinois. Telephone CE 6-7080. Correspondence pertaining to subscriptions should be sent to the Editor of Publications at that address. Second class postage paid at Chicago, Ill. Subscriptions to the Quarterly: \$1.00 per year, free to Members. Volume LV, Number 3.

African Sculpture from The Museum of Primitive Art

of ALL STYLES of primitive art, the sculpture of Africa has gained the widest acceptance from the world of art. This immediate appeal perhaps derives from certain associations with modern art movements, expecially cubism. It is well known that the first exhibition of African art was held in Paris in 1905. There objects from the Ivory Coast, Gabon, and parts of what is now Mali caught the eye of Picasso, Derain, and Matisse, among others, and some of their formal elements were incorporated into the artists' paintings. It is from this superficial connection to twentieth century painting that we see African sculpture as one of the great artistic traditions of the world.

Continued exposure, however, leads to more than simple appreciation. Knowledge of the particular tribal styles of carving and the specific religious meaning inherent in each object add an emotional quality to their expression. The great variety of solutions to the main aesthetic and religious limitations dictated by the various local beliefs are demonstrations of the artistic mind at work. One is always surprised to find so many apparently unrelated objects have, in fact, come from the same tribe, having been made for different religious purposes. Thus, in this exhibition, the six objects from the Baga tribe of Guinea may seem to have very little in common until we understand that they all represent a different aspect of the powerful Simo society, which dominates the religious life of these people.

The wide scope of African art is seen throughout the display. Elegant naturalism in the art of such tribes as the Dan, the Benin, the Baule and the Bushongo is contrasted with the extreme abstraction of the Dogon, the Mossi, the N'gere and the Bakota. Styles of ivory and wood carving are shown with examples of skilled metal casting in gold and bronze. Two of the many masterpieces in the display are one of the largest figure sculptures ever to come out of Africa, representing a male figure with both arms raised to the sky, and an exquisite portrait head from the royal city of Benin. Other objects of note are a series of three rare masks from the Bakwele tribe, and a magnificent ancestor figure from the Senufo people.

In order to aid understanding of the use and significance of the objects, a checklist containing pertinent information will accompany the exhibit. An illustrated catalogue has also been prepared. The Art Institute is extremely fortunate to be able to display for the Chicago public this fine selection of pieces forming the cream of the great African collection at The Museum of Primitive Art.



ON THE FACING PAGE: Bronze Head from Nigeria, Benin: Bini, 16th-18th century, once used as an altar decoration in the royal city of Benin.

ON THIS PAGE: Mask, thought to represent one of the tribal demon spirits, the Congo (Brazzaville): Bakwele. Painted wood, 19th century (?). Two of the masterpieces lent by The Museum of Primitive Art, New York, for the coming exhibition of African sculpture. (Photographs by Charles Uht).

Dinner with the Presidents

JACQUELINE KENNEDY'S deep interest in art and history has resulted in the appointment of Mrs. John N. Pearce as Curator of the White House. For the first time, the furnishings of the White House will be competently appraised and catalogued in the light of their artistic and historical importance. Aided by the enthusiastic cooperation of our First Lady, this procedure has already had striking results. Mrs. Kennedy herself discovered a French pier table, long forgotten in storage, and has had it restored to be used once more in the Blue Room of the White House. Also, the true value of some historic silver made by Napoleon's silversmith, Martin Guillaume Biennais, has been recognized. Such findings, of which undoubtedly there will be more, opened the opportunity for an historical exhibition which would permit the public to view some of the hitherto hidden treasures of the White House. It is a great pleasure to announce that Mrs. Kennedy has graciously given permission to hold such an exhibition, and has honored the Art Institute with its arrangement.

The theme of the exhibition, "Dinner with the Presidents," will be to present examples of the porcelain, glass and silverware which once graced the dinner tables of the Presidents of the United States, from Washington to the present administration. There will be pieces used by George Washington, John Adams, John Quincy Adams, Jefferson, and on through the administrations of Lincoln, Hayes, and the Roosevelts. Glass and silverware will supplement this showing. A special feature will show a dinner table with place settings appropriate for eight Presidents, and a formal flower arrangement.

There will also be a display of French Empire silver, including flatware, tureens and various accessories which have never been photographed. The manufactories of Sèvres, the Americanestablished firm of Haviland in Limoges, and Lenox, will be well represented, as will also some American firms which have made flatware.

As a chronological sequence could not have been established by drawing on the supplies of the White House alone, rich as they are, a number of museums, historical house museums, and manufacturers have been invited to lend to the exhibition. The enthusiastic response to our requests assures us as complete a representation as a period of 150 years will permit. To illustrate the difficulty of covering the period thoroughly, one only need point out that during the nineteenth century there was a ruling followed for some time according to which incomplete sets of dinnerware, which had been replaced by others, had to be dumped into the Potomac, after they had been ground to pieces, all carried out under official supervision. This method was not one to elate collectors.

The exhibition will be on display in the Decorative Arts Gallery M-1, at the north side of McKinlock Memorial Court, from October 27 through December 3.

Goodman Memorial Theatre Children's Theatre

1961-62 Season

Performances every Saturday and Sunday at 2:30 p.m.

Opening on October 14 (Extra matinee, November 24)

PINOCCHIO

The beloved Italian fairy tale makes its first appearance at the Goodman Children's Theatre. *Pinocchio* will be given an imaginative new dramatic setting, in which actors and life-size marionettes by George Latshaw are combined in a stunning production.

Tickets for *Pinocchio* go on sale October 1. Phone reservations are accepted two weeks before the specific performance date. Box Office: CEntral 6-2337.

Tickets: \$1, 80c for Members of the Art Institute. General admission: \$1.25, \$1.

Second production, opening December 16

SNOW WHITE AND THE SEVEN DWARFS

(No performance will be given December 24 and 31. Extra holiday performances are given at 10:30 a.m. and 2:30 p.m. on December 26, 27, 28, and 29.)

The New Catalogue of Paintings

THE PUBLICATION of the first complete catalogue of the picture collection of The Art Institute of Chicago answers a need that has long been expressed by our Members and visitors.

Documented in this catalogue are all the paintings in the collection. It is a collective work by members of the museum staff, representing seventeen years of intensive study and research on the collection. The work lists 1,300 paintings by 709 artists, one of the largest collections of European and American paintings in the United States. The material has been arranged for easy use by students, museum visitors and art lovers. Artists are listed alphabetically. A complete physical description is given for each work, accompanied by its history, when known, and biographical and bibliographical notes.

The catalogue was printed and bound in The Netherlands. There are 160 full-page illustrations printed in rich gravure, including 36 in full color. The typographical design and lay-out of

the volume are the work of Suzette Morton Zurcher, President of the Woman's Board of the Art Institute.

The Catalogue, priced at \$10.00, is distributed for the Art Institute by The World Publishing Company, and may be examined at any book store or at the Museum Store.

The day the Catalogue was introduced to the Art Institute public was also the opening day of the new Museum Store. In its present location at the right of the main entrance, the Store has been enlarged and designed to make browsing and shopping as pleasant as possible. Within the light, airy space, the display islands have been arranged to allow our visitors to make a leisurely examination and selection; this is especially welcome at the front book section, where the Catalogue is on display.

Paintings in The Art Institute of Chicago, first complete catalogue of the picture collection.



Current and Coming Exhibitions

THE BEN HELLER COLLECTION OF PAINTINGS OF THE SCHOOL OF NEW YORK Gunsaulus Hall: Sept. 22-Oct. 22

THE TRADITIONAL SCULPTURE OF AFRICA

(See pages 44 and 45) East Wing Galleries: Oct. 13-Nov. 12

JAPANESE DECORATIVE STYLE

(See pages 42 and 43) Gunsaulus Hall: Nov. 10-Dec. 17

THOMAS EAKINS

East Wing Galleries: Dec. 1-Jan. 7

A comprehensive retrospective exhibition of paintings by the great American realist, Thomas Eakins (1844–1916). His forthright portrayals of boxers, rowers and medical operating rooms were candid representations of subjects seldom treated by artists before his time, and his portraits of musicians, scholars and women of character were extraordinary for their deep psychological penetration.

DINNER WITH THE PRESIDENTS

(See page 46) Decorative Arts Gallery M-1: Oct. 26-Dec. 3

DRAWINGS BY ZUBEL KACHADOORIAN

Print and Drawing Galleries: Sept. 15-Oct. 15

DRAWINGS BY SEYMOUR ROSOFSKY

Print and Drawing Galleries: Sept. 29-Oct. 29

FIRST BIENNIAL EXHIBITION OF PRINTS, DRAWINGS, WATERCOLORS BY ILLINOIS ARTISTS Print and Drawing Galleries: Dec. 8-Feb. 18

PHOTOGRAPHS BY RALPH M. HATTERSLEY

Photograph Gallery: through Oct. 29

PHOTOGRAPHS BY RICHARD VEIT

Photograph Gallery: Nov. 3-Dec. 17,

AMERICAN HISTORICAL CHINA

Gallery G-15: continuing

DESIGNS TO LIVE WITH, BY DESIGNER-CRAFTSMAN RICHARD A. ABELL

Gallery H-3: through Oct. 29

ENAMELS BY KENNETH F. BATES

Gallery H-3: Nov. 4-Jan. 7

PRINTS BY KUNIYOSHI

Gallery O-7: continuing

JAPANESE SCREENS FROM THE PERMANENT COLLECTION

Tyson Gallery: continuing

CHINESE LACQUER FROM THE COLLECTION OF MR. AND MRS. PHILIP PINSOF Gallery O-5: continuing

CHINESE JADES FROM THE EDWARD AND LOUISE B. SONNENSCHEIN GOLLECTION Gallery O-3: continuing



CARVED RHINOCEROS HORN CUPS, THE COLLECTION OF MRS. JOHN T. PIRIE Gallery O-3: continuing

THE ART RENTAL AND SALES GALLERY OF THE WOMAN'S BOARD

S

2

2

7

7

ìt

ıt

e

e

of

3

5

29

18

29

7,

7 ng

ng

IP.

ng

IN

ng

Exhibition showing the Fall Collection of paintings, sculpture, water-colors, prints and drawings by Chicago artists. The collection is on view at all times during museum hours. Office hours of the Gallery are: Monday through Friday, 10:30 to 4:30; Thursday evenings, until 9:00 p.m.; Saturdays, from 12:30 to 4:30.

Opening Friday, Oct. 13



by distinguished speakers
preface exhibition openings
Thursday evenings at 5:15
in Fullerton Hall
September 21
October 12
November 9
November 30
January 4
See CALENDAR, p. 54

Thomas Eakins. Nucle. This brilliant oil sketch is lent to the coming exhibition of the artist's work by Dr. John Jay Ireland, the Chicago collector.

A New Painting by Magnasco

THE ART INSTITUTE OF CHICAGO already owns three works given to the Ligurian painter at the end of the seventeenth century, Alessandro Magnasco.¹ These works are all, however, products of his later style with its emphasis upon dark drama and sleight-of-hand tricks of the brush. The new canvas is a monumental work, and the dean of Italian art historians has recently identified the picture as a major, early work by Alessandro Magnasco.²

The subject, nominally Milanese, depicts the emperor Theodosius refused admittance into the church by S. Ambrose. The curious fact of the picture is that, though (as Longhi has said) it is Genoese and refers to G. B. Castiglione and Valerio Castelli, its real source is Venice. One is reminded of a latter-day Tintoretto,3 and there are even parallels with the Venetian phases of El Greco.4 The monumental scale and the noble concept put the picture into the line of the grand style. Yet there are non-heroic, non-noble elements, and in the figure of Theodosius one sees a prefiguring of the picturesque. The things which give the canvas its distinction are its pictorial substance and the bravura way in which it is put together. The quotations Magnasco has made remind his viewers of the past behind him, and yet he gives intimations not only of what was to come in him, but even of the great romantics.

J.M.

¹Areadian Landscape (Charles H. and Mary F.S. Worcester Collection), Monks at Supper (Mr. and Mrs. Martin A. Ryerson Collection), The Synagogue (Mr. and Mrs. Lewis L. Coburn Memorial Collection).

³Alessandro Magnasco (1667-1749) Theodosius Repulsed from the Church by Saint Ambrose. Oil on canvas, 61½x83½ inches. The Clyde M. Carr Fund, 61.43. Published by Roberto Longhi in Paragone 101: 70-71, figs. 47-48, May 1958.

BHis Miracle of the Slave.

4His Expulsion from the Temple in its several versions.





Calendar

FALL, 1961



Sharaku. Woodblock print, 1794

Sundays

Sundays at 3:30 EXHIBITION PROMENADES, GALLERY TOURS

ост. 1 Gunsaulus Hall School of New York Painting, by Lois Raasch ост. 8 Glore Print Study Room Old Master Drawings in the Collection, by John W. Parker ост. 15 East Wing Galleries The Traditional Sculpture of Africa, by Allen Wardwell, Assistant Curator of Primitive Art ост. 22 Decorative Arts Gallery Old Glass from the Collections, by John W. Parker ост. 29 Medieval Art Gallery Sculpture in the Collections, by Lois Raasch

Nov. 5 Gallery 46 17th Century Dutch Painting, by John W. Parker NOV. 12 Gunsaulus Hall Japanese Decorative Style, by Lois Raasch Nov. 19 Print Room Tiepolo Drawings, by John W. Parker Nov. 26 Gallery 35 Picasso Paintings in the Collection, by Lois Raasch DEC. 3 East Wing Galleries Thomas Eakins, by John W. Parker DEC. 10 Gunsaulus Hall Japanese Decorative Style, by Lois Raasch DEC. 17 East Wing Galleries Thomas Eakins, by John W. Parker DEC. 24, 31 No Program

Sundays at 2:00

ART THROUGH TRAVEL

Fullerton Hall

Free to Members General Admission 80¢

Illustrated lectures by Addis Osborne

OCT. 22, 29 London Walks

NOV. 5, 12 A Touch of Italy

NOV. 19, 26 In Sicily

DEC. 3, 10 Wanderings in Rome

Tuesdays

Tuesdays at 12:15
GALLERY TALKS, LECTURES

oct. 3 Gunsaulus Hall School of New York Painting, by Lois Raasch oct. 10 Oriental Gallery Clay, Its Nature and Use, by Judith Boles

ост. 17 East Wing Galleries The Traditional Sculpture of Africa, by John W. Parker ост. 24 Oriental Galleries The Japanese Print and Its Influence, by Lois Raasch ост. 31 Gallery 49 Early Italian Paintings in the Collection, by John W. Parker NOV. 7 Gallery 50 Painting as Communication. by Judith Boles NOV. 14 Gunsaulus Hall Japanese Decorative Style, by Lois Raasch Nov. 21 Glore Print Study Room Tiepolo Drawings, by John W. Parker Nov. 28 Folk Art Gallery European and American Folk Art, by Lois Raasch DEC. 5 Gallery 50 Portraiture and Figure Painting, by Lois Raasch DEC. 12 East Wing Galleries Paintings by Thomas Eakins, by John W. Parker DEC. 19 Gallery 46 Landscape Painting, by John W. Parker DEC. 26 No Program

Wednesdays

Wednesdays at 3:00 CONVERSATION PIECES

Every Wednesday afternoon at 3:00 staff members will discuss one or two art objects from the permanent collection. Lois Raasch will be coordinator. Meetings will be held in the Members' Room, and coffee will be served during the discussions. This new program is open to Members only.

OCT. 4 Three Monets, by Frederick Sweet, Curator of American Painting and Sculpture.



Picasso. Drawing,

OCT. 11 Peruvian and North American Pottery, by Allen Wardwell, Assistant Curator of Primitive Art.

OCT. 18 Sculpture Studies, by Lois Raasch, Lecturer, Department of Museum Education.

OCT. 25 16th Century Enamel, 17th Century Silver, 18th Century Porcelain, by Hans Huth, Curator of Decorative Arts.

Nov. 1 Watercolors by Winslow Homer, by Frederick Sweet, Curator of American Painting and Sculpture.

NOV. 8 Decorative Elements of Silver and Porcelain, by Vivian Scheidemantel, Assistant Curator of Decorative Arts.

Nov. 15 Textiles and Painting, by Mildred Davison, Curator of Textiles.

Nov. 22, 29 No Program

DEC. 6 The Preparatory Drawing, by Harold Joachim, Curator of Prints and Drawings (Note: This discussion will be held in the Glore Print Study Room).

DEG. 13 Contrasts in Subject Matter, by John W. Parker, Lecturer, Adult Education.

DEC. 20, 27 No Program

Thursdays

Thursdays at 5:15

SPECIAL LECTURES FOR EXHIBITION OPENINGS

Fullerton Hall Free to Members General Admission 50¢

SEPT. 21 School of New York Painting, by Ben Heller, New York collector, whose paintings are on exhibition in Gunsaulus Hall.

OCT. 12 The Traditional Sculpture of Africa, by Robert Goldwater, Director, The Museum of Primitive Art, New York.

NOV. 9 Japanese Decorative Style, by Sherman Lee, Director, The Cleveland Museum of Art.

NOV. 30 Thomas Eakins, by Lloyd Goodrich, Director, The Whitney Museum of American Art.

JAN. 4 Contemporary American Art, by Dorothy Adlow, art critic, The Christian Science Monitor.

Thursdays at 6:30

ART THROUGH TRAVEL

Fullerton Hall

Illustrated lectures of recent travels by Addis Osborne, for Members only.

OCT. 26 London Walks

DEC. 7 In Sicily

DEC. 14 Wanderings in Rome

Thursdays at 8:00

ART OF THE FILM SERIES

Fullerton Hall

Members Free. Public Admission 50¢ unless otherwise indicated.

Films selected by Whitney Halstead.

ост. 5 Open City (1945)

directed by Roberto Rossellini, with Anna Magnani

OCT. 12 Intolerance (1916)

directed by D. W. Griffith, with Mae Marsh and Lillian Gish. FREE

OCT. 19 Queen Kelly (1928-30)

directed by Erich von Stroheim, with Gloria Swanson, FREE



Catching Fireflies at Night, woodblock print by Eishosai Choki, about 1793.

Thursday Evenings at the Art Institute should include dinner in the Mather Room or cafeteria. For your convenience, dinner is served from five until eight o'clock. The museum remains open until 9:30.

NOV. 2 Mother (1926)

directed by Pudovkin, based on the novel by Gorky

NOV. 9 Le Million (1930)

directed by René Clair. FREE

NOV. 30 Shoeshine (1947)

directed by Vittorio de Sica

DEC. 7 Ikiru (To Live) (1952)

a film of contemporary Japan, directed by Akira Kurosawa

DEC. 14 The Strange Ones (1950)

directed by Jean Cocteau

Fridays

Fridays at 12:15

THE SPECIALIST'S PROGRAM

Morton Lecture Hall Open Free to the Public

OCT. 6 Sources of Today's Art I, by Franz Schulze, Chicago art critic for The Christian Science Monitor and Art News; artist-in-residence. Lake Forest College.

OCT. 13 Sources of Today's Art II,

by Franz Schulze.

OCT. 20 Sources of Today's Art III,

by Franz Schulze.

OCT. 27 Sources of Today's Art IV,

by Franz Schulze.

NOV. 3 Development of Japanese Prints: the Early Masters, by Margaret O. Gentles, Associate Curator of Oriental Art.

NOV. 10 Development of Japanese Prints: Masters of the 19th Century, by Margaret O. Gentles.

NOV. 17 (In Fullerton Hall) The Art of the Inanimate: Still Life, by John W. Parker, Adult Lecturer, Department of Museum Education.

Nov. 24 Development of Japanese Art, by Jack Sewell, Curator of Oriental Art.

DEC. 1 Development of Japanese Art,

by Jack Sewell.

DEC. 8 Thomas Eakins and Other American Old Masters, by Frederick A. Sweet, Curator of American Painting and Sculpture.

DEC. 15 Thomas Eakins and Other American Old Masters, by Frederick A. Sweet.

DEC. 22, 29 No Program

Saturdays

Saturdays at 11:30 and 12:30

CLASSES FOR MEMBERS' CHILDREN

September 23 through December 16

Demonstrations of drawing and painting, gallery visits to permanent and temporary exhibitions, review of children's art work done at home, following guidance given in class. No registration is required. Conducted by Addis Osborne. Open only to children of Members.

Members' Studio Classes

Registration for the first sixteen-week session will be held during the week of October 2, 1961. Registrations will be made in the office of the School. Tuition for one session, meeting each week for sixteen weeks, is \$20.00. Classes are open only to Members of the Art Institute. Your Membership Card must be presented when registering for classes.

For beginners—lecture and demonstration classes:

Wednesdays 6–8 p.m. Painting Fundamentals
Addis Osborne

Fridays 6–8 p.m. Painting Fundamentals
Douglas Craft

For those beyond beginning level—painting is done at home and work brought in for criticism:

Tuesdays 2-4 p.m. Imagination and Memory Arnold Zweerts

Wednesdays 2-4 p.m. From Observation Arnold Zweerts

Fridays 2-4 p.m. Emphasis on Design Douglas Craft

Adult Sketch Classes

Tuesdays 5:45-7:30 p.m. Addis Osborne, assisted by Mrs. Virginia Bath

Fridays 10:00-12:00 noon Robert Skaggs

No registration is required for Adult Sketch Classes. Meetings are held in Fullerton Hall. Sketching is done in class, using costumed models. Classes are open only to Members, and are free, except for a materials fee of twenty cents for each session.

All classes begin October 10, 1961, for the first sixteen-week session. Christmas vacation begins after the last class on December 15. Classes resume after vacation on January 2, 1962.

Note: the School reserves the right to alter these classes or make changes in the faculty without notice, when circumstances warrant.



Conference on Japanese Art

Held in connection with the exhibition JAPANESE DECORATIVE ART (see pages 42 and 43 of this issue).

The three-day conference begins Thursday, November 16 and ends Saturday, November 18. Admittance is by series ticket only, except for the Thursday lecture at 6:30 p.m. and the Saturday performance at 2:30 p.m. For each of these two events, single admissions will be sold at the door of Fullerton Hall immediately before the lecture and performance. Single admissions to each of these two events will be \$1.00 to Members. \$1.50 to the public.

A series ticket for the entire program of seven events is \$15.00 to Members, \$25.00 to the public. A folder describing the Conference, and including an order blank, has been mailed to every Member of the Art Institute. Since attendance to the Conference will be limited, Members are urged to return their order blanks as soon as possible.

Following are listed the speakers, dates, hours, and places of meeting:

NOV. 16 10:30 a.m. Morton Lecture Hall Welcome and Introduction to the Conference, by John Maxon, Director of Fine Arts.

Japanese Painting, by Jack Sewell, Curator of Oriental Art.

Nov. 16 2:30 p.m. Morton Lecture Hall Japanese Religion and Thought, by Wm. Theodore de Bary, Professor of Chinese and Japanese Studies, Columbia University.

Nov. 16 6:30 p.m. Fullerton Hall Japanese Contemporary Architecture, by John E. Burchard, Dean of the School of Humanities and Social Studies, Massachusetts Institute of Technology.

Nov. 17 10:30 a.m. Morton Lecture Hall Japanese Printmakers, by Jack Hillier, English writer, wood engraver and collector.

Nov. 17 2:30 p.m. Morton Lecture Hall Japanese Decorative Style, by Laurence Sickman, Director of the William Rockhill Nelson Gallery of Art.

Girl Holding a Lantern and Fan, Urushi-e print by Toyonobu, 1745. Nov. 18 10:30 a.m. Morton Lecture Hall *Japanese Music*, by Henry Cowell, Adjunct Professor, Columbia University, and faculty member, New School for Social Research.

Nov. 18 2:30 p.m. Fullerton Hall The Japanese Dance. Suzushi Hanayagi performs traditional dances of Japan. During Miss Hanayagi's costume changes, Miss Yoko Ono will demonstrate the art of origami and calligraphy.

For High School Students

During March of 1961, the Museum Education Department presented a series of discussions on art planned especially for high school students in Chicago. The attendance was so gratifying, that at the request of the students themselves, the Institute will now hold weekly classes from September through April. This new series will be called UNDERSTANDING CONTEMPORARY ART. It will commence Thursday, September 28 at 4:15 in the Art Institute.

The sessions will be free and open to any high school student living in Chicago who wishes to know more about the visual arts. Advance registration is not necessary.

The program will be built around a flexible, chronological framework with constant reference to the art of our times—which is the area of greatest interest to the high school student. The twenty-three sessions will consist of discussions, gallery tours, and appropriate films.

MEMBERS: Be sure not to miss "Conversation Pieces," the connoisseur's program offered especially for you. See CALENDAR, p. 53.

Exhibition to Benefit School

A retrospective exhibition of paintings by Chagall, Utrillo and Vlaminck will be held as a benefit for the School of the Art Institute by the new William Findlay Gallery, Friday, October 13 through Sunday, October 22, 1961. A one dollar donation will admit visitors to the new gallery, which has recently opened in the Sheraton Towers, 505 North Michigan Avenue. No sales will be made during the exhibition, and the entire proceeds will be made available for scholarships in the School of the Art Institute. This is the first time such a benefit has been held by a gallery in Chicago.

Fine Arts Program

The Fine Arts Program of the University of Chicago, Downtown Center, is co-sponsored with the Art Institute and offers courses in the visual arts, music and opera, theatre, literature, and the motion picture, at both an introductory and an advanced level, for credit or non-credit, in the daytime and in the evening.

Many of the classes in the visual arts are held in the galleries of the Art Institute. Among the courses offered in the visual arts, Jack Sewell, Curator of Oriental Art, is conducting two special courses in the Arts of Japan in the autumn, and the Arts of China in the winter, directly related to the two special exhibitions to be held in the Art Institute. Whitney Halstead, Lecturer at the Art Institute, is giving a course in Contemporary Art.

For details concerning the Fine Arts Program, please contact Robin Pearce, Director of the Fine Arts Program, University of Chicago, Downtown Center, 64 East Lake Street, or phone FInancial 6-8300.

THE ART INSTITUTE OF CHICAGO is open every day of the year except Christmas. Hours are from 10 to 5 daily, and noon to 5 on Sundays, Thanksgiving and New Year's Day. On Thursdays, the Institute remains open until 9:30 p.m. Admission is free at all times.

For information on Membership privileges, activities and programs offered by the Institute, call or write to the Information Desk, The Art Institute of Chicago, Michigan Avenue at Adams Street, Chicago 3, Illinois. Telephone: CEntral 6-7080.

Staff Appointments

BARBARA WRISTON, our new Head of the Department of Museum Education, comes to the Art Institute from the Museum of Fine Arts, Boston, where she has been a lecturer to the schools since 1944. Miss Wriston is a graduate of Oberlin College, and holds a Master of Arts degree from Brown University. She has specialized in the study of art history, architecture and the decorative arts. From 1939 to 1944 she held the position of museum assistant at the Museum of Art, Rhode Island School of Design.

A. JAMES SPEYER, appointed by the Board of Trustees to fill the new curatorial position of Curator of Contemporary Art, is well known in Chicago as a teacher, collector and architect.

Mr. Speyer holds a Bachelor of Science degree from the Architectural School, Carnegie Institute of Technology, and a Master of Arts degree from the Architectural School of the Illinois Institute of Technology, where he studied with Mies Van der Rohe. He also did graduate work at the Chelsea Polytechnique in London, and at the Sorbonne.

He served for five years in the United States Army, and was a major in the Intelligence Service at the close of the war. From 1946, Mr. Speyer has been a professor in the Graduate School of Architecture, Illinois Institute of Technology, with leave of absence from 1957 to 1960 to serve as visiting professor of Architecture in Greece, at the National University.

ALFRED JOHN JAKSTAS, newly appointed Conservator, brings to the Art Institute a distinguished background of experience in his important branch of museum work. Mr. Jakstas comes from the Isabella Stewart Gardner Museum in Boston, where he held the post of Conservator since 1943. A graduate of Harvard University, Mr. Jakstas was a Teaching Fellow at Harvard during 1943-44, and is currently a Fellow of the International Institute for the Conservation of Museum Objects. He has been Consulting Conservator for the Currier Gallery of Art, Manchester, New Hampshire; the Rhode Island School of Design; the Wadsworth Atheneum, Hartford, Connecticut; and the Springfield Museum of Fine Arts. -



Barbara Wriston

A. James Speyer



THE BOARD OF TRUSTEES

James W. Alsdorf Edward H. Bennett, Jr. Cushman B. Bissell William McCormick Blair Leigh B. Block Avery Brundage Percy B. Eckhart Marshall Field, Ir. Everett D. Graff Frank B. Hubachek Homer J. Livingston Earle Ludgin Samuel A. Marx Brooks McCormick Fowler McCormick Andrew McNally III William A. McSwain Edward Byron Smith Arthur M. Wood Frank H. Woods George B. Young Mrs. Suzette Morton Zurcher

OFFICERS

Robert Allerton, Honorary President
Russell Tyson, Honorary Vice President
William McCormick Blair, President
Percy B. Eckhart, Senior Vice President
Leigh B. Block, Vice President
Arthur M. Wood, Vice President
George B. Young, Vice President
Homer J. Livingston, Treasurer
Allan McNab, Director of Administration
John Maxon, Director of Fine Arts
Lloyd W. Brown, Secretary and Assistant Treasurer
Louise Lutz, Assistant Secretary

HONORARY TRUSTEES

Robert Allerton Mrs. Tiffany Blake Harold H. Swift Russell Tyson

EX OFFICIO

Richard J. Daley,
Mayor of the City of Chicago
Alvin L. Weber
Comptroller of the City of Chicago
James H. Gately,
President, Chicago Park District
Thomas P. Purcell,
Treasurer, Chicago Park District

STAFF OF THE ART INSTITUTE

Allan McNab, Director of Administration John Maxon, Director of Fine Arts Lloyd W. Brown, Secretary and Assistant Treasurer Louise Lutz, Assistant Secretary

PAINTING AND SCULPTURE
Frederick A. Sweet, Curator of American Painting and Sculpture
A. James Speyer, Curator of Contemporary Art
Alfred John Jakstas, Conservator

PRINTS AND DRAWINGS
Harold Joachim, Curator
Hugh Edwards, Associate Curator and Curator of Photography
Betsy G. Fryberger, Assistant Curator

ORIENTAL ART
Jack Sewell, Curator
Margaret O. Gentles, Associate Curator

DECORATIVE ARTS
Hans Huth, Curator
Mildred Davison, Curator of Textiles
Vivian Scheidemantel, Assistant Curator of Decorative Arts

Allen Wardwell, Assistant Curator

MUSEUM EDUCATION
Barbara Wriston, Head
John W. Parker, Lecturer, Adult Education
Addis Osborne, Associate Lecturer

DEVELOPMENT AND MEMBERSHIP
Richard P. Trenbeth, Supervisor
F. M. Gardner, Manager, Membership Department

Martha Bennett King, Consultant

REGISTRAR AND ARCHIVES Margaret F. Bush, Head

PUBLICATIONS
Anselmo Carini, Editor

SCHOOL OF THE ART INSTITUTE. Norman B. Boothby, Dean Grace Hammill, Assistant Dean

GOODMAN THEATRE AND SCHOOL OF DRAMA John Reich, Head of Productions Charles McGraw, Head of Education

RYERSON AND BURNHAM LIBRARIES
Ruth E. Schoneman, Librarian
Virginia Yarbro, Assistant Librarian

ACCOUNTING OFFICE Floyd Kerege, Chief Accountant

MAINTENANCE
Harold W. Buddenbohm, Superintendent
G. Louis McManus, Assistant Superintendent

MUSEUM STORE
Ralph J. Weil, Manager

RESTAURANT AND CAFETERIA Mary Ann Warner, Manager From the coming exhibition, JAPANESE DECORATIVE STYLE,
a Noh robe of eighteenth-century Japan.
The robe came into the collection of the Art Institute in 1936,
as a gift from Nathalie Gookin in memory of Frederick W. Gookin,
who was an outstanding Chicago authority on Japanese prints,
and the first Keeper of the Buckingham Collection of Japanese
Prints.

The detail, an enlargement of the floral design, is taken from the left sleeve of the robe.



